

## THE NEW PLAYS

### 'Snapshots of 1921' a Laugh Hitter.

BY CHARLES DARTON

The talent for burlesque that Lew Fields displayed in his celebrated music hall days was again in evidence at the Selwyn Theatre last night, when "Snapshots of 1921" hit the summer stage target with a bang.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

With a blond wig that made him look young enough to start his gay career all over again, Fields first slammed one hat after another on the head of Lulu McConnell, who was even funnier than the hats that didn't suit her. Then there was Fields as a bad boy in knee pants during "The Children's Hour in a Modern Nursery," with boxing gloves as harmless toys. This skit had the old-time swing and it knocked out no end of laughs. But best of all was "The Funeral Triangles," by James Montebello, in which a wife first figured incidentally as the stake in a game of bridge, after which Fields as a terribly rich Westerner solved the domestic problem by a fourth of his check book and then gleefully called up a convenient lady established on Central Park West. The fun of all this was a bit sophisticated, as you may guess, but its sheer bravado brushed aside any question of propriety. Mr. Fields is both an artist and an actor, and he has a sense of humor that makes "Snapshots of 1921" a laugh hitter.

De Wolf Hopper was less fortunate than Mr. Fields. He figured gaudily in a rather witless thing dubbed "Clara De Looon," and he smoked a bad cigar in a detective horror set to equally bad rhymes. He had no author to help him.

Nora Bayes, on the other hand, was supported by her dressmaker. Her voice was also a mainstay. She "voiced" lustily and scored with a song that had to do with the joys of pay day. But her sentimental ditties were saved beyond words. She had a formidable rival in Miss McConnell, who was always amusing and especially funny when she gave a hand to building a bungalow on a New York day with the possible aid of George and Mackay, who, like the rest of us, loved to see Lulu work. "Go easy," said he, "remember your operation." Delyle Alda sang nicely. Gladys Gray gave a suggestion of her imitative shimmy dancing, and a lot of pretty girls kept the show going till it was time for everybody to go home.

## ST. PATRICK'S CATHEDRAL PURCHASES MONTEBELLO.

Swann Reveals Old Ryan Home—  
Use as Archbishop's Residence  
Rumored.

Montebello, a residence near Suffern, N. Y., erected ten years ago at a cost of \$500,000 for the late Mrs. Thomas Fortune Ryan, has been purchased by George J. Gillespie, an attorney at No. 23 Vesey street, setting it, it is said, for church officials connected with St. Patrick's Cathedral. The place which includes 132 acres, was the property of District Attorney Swann, who bought it two months ago.

Mr. Gillespie denied a persistent rumor that the house had been purchased as a residence for Archbishop Ryan, and said it would probably be used for charitable or educational purposes.

Mrs. Ryan, often referred to as "the woman who gave away a million a year," spent much of her time at Montebello before her death, in October, 1917. The house contains forty rooms and is built of brick and stone. It is on a hill one mile from Suffern, on the road to Nyack, and seven miles from Tuxedo.

The sale was made through Joseph P. Day of No. 87 Liberty street, by T. M. Galbreath.

With a crowd of stewards made up in part of hands who volunteered because of the strike in England, the liner Old North State of the United States Mail Steamship company, arrived yesterday from London.

Samuel H. "King" Cole, Park Row newsboy, who went abroad as a steward, returned with the conviction that London lacked the "pop" of New York. He is a leading spirit at the Newsboys' Home in William street and carried a letter from Mayor Hylan. He said he met the Prince of Wales, who expressed a wish that he could return to this country in time to see the Dempsey-Carpenter fight, and also was introduced to the Lord Mayor of London.

He did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

His did some campaigning for a newsboy's home to be built in London. One day he grabbed a bunch of papers from a boy's hands at Charing Cross and showed him how to sell "extra" in a Manhattan. The result was a traffic jam.

## STEINWAY TUNNEL SUBWAY WESTERN TERMINUS MOVED

To Be at 41st Street and Eighth  
Avenue Instead of 42d Street  
and Broadway.

The western terminus of the Queensborough subway's Steinway tunnel line is not to be at 42d Street and Broadway, as planned originally. It will be on 41st Street, slightly west of Eighth Avenue. After two years of negotiations an agreement providing this was signed yesterday by Chairman McAneny of the Transit Commission and the Interborough Rapid Transit Company.

The new plans carry the line west from Grand Central through 43d Street to a point east of Sixth Avenue. There it swings under Bryant Park into 41st Street, continuing under that thoroughfare to the prospective terminus west of Eighth Avenue.

It is the expectation of those responsible for the change that less congestion will result at 42d Street and Broadway. Conditions also will be improved on the shuttle trains between the east and west side subways at 42d Street, because passengers from Queens will not be poured into that now overcrowded shuttle.

If, as planned, a north and south subway is constructed under Eighth Avenue, the Queensborough line can be hooked up with it. The Transit Commission has advertised for bids on various sections of the proposed new Steinway route to be opened next fall.

## Pathe

The Latest Comic Hits  
Sung as only  
Jack Norworth  
(Exclusive Pathe Artist)  
Can Sing Them  
Record No. 020553  
Ain't We Got Fun  
Singin' the Blues

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

Pathe Actual Records play with a  
Steel Needle on any phonograph  
LIVE DEALERS HANDLE THEM

## AMUSEMENTS.

FRAZER 42d St. 42d St. 42d St.  
EUGENE 42d St. 42d St. 42d St.  
GOLD 42d St. 42d St. 42d St.

LAST WEEK  
HOLBROOK BLINN  
THE BAD MAN  
RITZ 42d St. 42d St. 42d St.

48TH ST. 48th St. 48th St.  
THE BROKEN WING  
39TH ST. 39th St. 39th St.

ARTHUR 42d St. 42d St. 42d St.  
BYRON 42d St. 42d St. 42d St.  
LONGACRE 42d St. 42d St. 42d St.

GRANT 42d St. 42d St. 42d St.  
MITCHELL 42d St. 42d St. 42d St.

SELWYN THEATRE  
FIRST MATINEE TO-MORROW  
A BIG LAUGHING HIT!

SNAPSHOTS  
OF 1921  
BAYES FIELDS HOPPER  
GEO. McKAY, LULU McCONNELL

GARRICK 42d St. 42d St. 42d St.  
TWO WEEKS  
JOHN FERGUSON

BELMONT 42d St. 42d St. 42d St.  
EXTENDED  
Miss Lulu Bett

CASINO 42d St. 42d St. 42d St.  
MATINEES WED. AND SAT.  
JOE WEBER  
HONEYDEW

WAY DOWN EAST  
44th St. 44th St. 44th St.  
D.W. GRIFFITH'S  
MASTERPIECE

CENTURY 42d St. 42d St. 42d St.  
OSCAR STRAUS  
THE LAST WALTZ PAINTER

DON'T BE A DUMB-BELL  
GO SEE THE  
"DUMB BELLS"  
AMBASSADOR 42d St. 42d St. 42d St.

SELWYN THEATRES ON WEST  
42d ST.  
TIME SQ. 42d St. 42d St. 42d St.

Chas. Purcell The Right Girl  
APOLLO 42d St. 42d St. 42d St.  
ROONEY & BENT In 'Love Birds'

IRENE  
42d St. 42d St. 42d St.  
ASTOR 42d St. 42d St. 42d St.

4 HORSEMEN  
OF THE APOCALYPSE

EMPIRE 42d St. 42d St. 42d St.  
ETHEL & JOHN  
BARRYMORE 'Clair de Lune'

NEW AMSTERSDAM 42d St. 42d St. 42d St.  
MATS. WED. & SAT. 5:30 & 8:30  
ZIEGLER 42d St. 42d St. 42d St.

MARILYN MILLER  
LEON ERROL

NEW AMSTERDAM THEATRE  
NEXT SUNDAY NIGHT, June 5  
IN AID OF THE BUILDING FUND OF  
The Actor's Fidelity League

As Unparalleled List of Distinguished Artists  
in a varied Bill of Music, Sketches, etc.  
SEATS NOW SELLING AT BOX OFFICE.

GEO. COHAN 42d St. 42d St. 42d St.  
MUSICAL COMEDY  
SUCCESS

COHAN 42d St. 42d St. 42d St.  
TWO LITTLE  
GIRLS IN BLUE

HUDSON 42d St. 42d St. 42d St.  
THE TALK OF THE ENTIRE  
THEATRICAL  
WORLD  
GEORGE M. COHAN  
AS  
THE VAGABOND

GLOBE 42d St. 42d St. 42d St.  
PARKING  
FANTASY  
& FANTASY  
A Musical Comedy

CURT 42d St. 42d St. 42d St.  
CHARLES ESTELLE  
CHERRY WINWOOD  
IN  
"THE TYRANNY OF LOVE"

63d ST. 63d St. 63d St.  
MUSIC HALL  
STILL THE BIG RENAISSANCE!  
SHUFFLE ALONG

Knickerbocker 42d St. 42d St. 42d St.  
MUSICAL COMEDY  
TO-MORROW  
AT 2:30

FRANK LUTHER  
WELCOME STRANGER  
WITH GEORGE  
BONOMO  
LONELASCO  
W. 44th St. 44th St. 44th St.

## AMUSEMENTS.

SHUBERT 42d St. 42d St. 42d St.  
JUST MARRIED  
BOOTH 42d St. 42d St. 42d St.

GEORGE ARLESS  
IN THE  
MOROSCO THEATRE  
THE BAT

LITTLE THEATRE  
The 1st Year  
PLYMOUTH 42d St. 42d St. 42d St.

THEATRE BUILD PRODUCTIONS  
FULTON 42d St. 42d St. 42d St.  
LILIAN

REPUBLIC 42d St. 42d St. 42d St.  
LADIES NIGHT

CENTRAL THEATRE  
WILLIAM FOX presents  
MAD  
TAIN'S  
A GREATEST  
COMEDY

CONNECTICUT  
YANKEE IN KING  
ADAM'S COURT

Staged by ERNEST J. FLYNN  
GOOD SEATS 100 CENTS  
ORCHESTRA BALCONY 75 CENTS  
PLITY GOOD SEATS 50 CENTS FOR MATINEE ONLY

PARK THEATRE TWICE DAILY  
WILLIAM FOX  
OVER THE HILL

LYRIC THEATRE TWICE  
W. 42d St. DAILY  
Daily Mat. 4:30 to 6:15. Eve.